

Authorized Edition

guitar



STEVE VAI

WITH
TABLATURE

TM

INCLUDING SONGS FROM THE ALBUMS

FLEX-ABLE
FLEX-ABLE LEFTOVERS
DISTURBING THE PEACE
EAT 'EM AND SMILE



Cherry
Lane
Music

Transcribed by Andy Aledort
Introduction and Commentary by Steve Vai

SPECIAL COLOR PHOTO SECTION
FULL COLOR
FOLD-OUT INSIDE

STEVE VAI



Transcribed by Andy Aledort
("Painted Lover" and "Amazing Grace" transcribed by Jeff Jacobson)
("Shy Boy" transcribed by Wolf Marshall)
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* Steve Vai's introduction and commentary are printed in their entirety. The opinions expressed do not necessarily reflect that of the publisher.

** To best illustrate Steve Vai's unique style of playing, special notational symbols are used in this folio. These symbols vary from those normally used in Cherry Lane publications, and are described in the Tablature Explanation.

INTRODUCTION



JOHN HERRALL

Everyone hears music differently. The way we perceive it is shaped by our tastes, emotions, situations and personalities. If music could take on physical colors as it traveled through the air, it would astound the finest of artists.

Written music is also an art: The manuscript is the canvas on which the notes are painted. One of the fascinating things about a manuscript is that you can color it with dynamics, articulations, and fabricated graphics to achieve the results you desire.

In this book, we try to color the music with the finest of oil paints. That means you'll probably see things that are *unorthodox*. These peculiarities in the manuscript are there to help define the audible illusion of the recorded music. (Note: Before trying to read the music, be sure to check out the Tablature Explanation page.)

For each song, every attempt is made to describe how the music is performed, what equipment is used and what the approximate settings are. But even though you may try to reproduce the material exactly, it's unlikely it will end up sounding exactly like the record. Remember, we all perceive things differently.

Steve would probably never play it all the same way twice, anyway.

Enjoy this book. It's written with the hopes of giving guitar "achievers" some insights into their own playing.

Just don't hurt yourself.



THOMAS NARE

ACKNOWLEDGMENTS

This book was made possible by all the fine people at Cherry Lane Music and by the wonderful transcription works of Andy Aledort, Jeff Jacobson and Wolf Marshall.

In addition, Steve would like to thank the following people: John Livsey, John Herrall, Steve Vaughan, Pam Vai, Richard Landers, Lillian Vai, Joe Pasteur, Arlette Vereecke, and Pia & Julian Vai.

A Bit About *Flex-Able*

Sometimes an artist is driven to do things without the financial or moral support of a super power such as a record company or backer. The only thing they have is the vision and drive to make their imaginings a reality. Such was the case when I embarked on the recordings on *Flex-Able* and *Flex-Able Leftovers*.

I had worked with Zappa for three years, saving enough money to put a down payment on a house. Even though it was a modest house, I had to have eight people live in it so they could pay rent while I worked without a care.

What attracted me to the house was the shed out back that old man Ray Kawai built for his hobbies. I immediately went to work sound-proofing it as best as I could. The only problem was that I had little equipment and no money. It took eight months to single-handedly build the studio up.

Carvin Manufacturers gave me an X-100 B-stack and a small 16 X 8 monitor console. Frank Zappa lent me a whole bunch of outboard gear and cables and stuff. Some friends here and there lent gear and I purchased a Fostex quarter-inch 8-track machine for \$1,000.

If it weren't for the help and encouragement of these people, *Flex-Able* might never have been made.

My production and engineering skills were minimal, but the only way to learn was to jump into it. I loved recording—anything. I must have recorded hundreds of hours of stuff. Anyone who was interested could come by and record.

I received fan mail, mostly from Zappa folk who were interested in what I was up to. Knowing full well that no record company would attempt to release any of this material, I went to work investigating how I could go about getting some of my mad music on vinyl myself.

I needed to have a label, a label name that could be copywritten and a distributor who would get the record out there. This was the birth of Akashic Records and my personal service corporation, Light Without Heat. I needed a few bucks to do this (about \$1,500), so I started teaching and doing seminars.

I chose the songs for *Flex-Able* out of the hundreds of hours of music I had, based on their personality and color. Due to my lack of production skills, it was more experimental than premeditated. Having spent the better part of nine months building the studio, my guitar chops were in a sad state. I opted to concentrate more on the arrangements than guitar chaos.

After the recording, it was time to release this monstrosity. After a veritable field day in the little studio I coined as Stucco Blue, *Flex-Able* was ready for the world.

I took the tapes to John Matousek for mastering and learned the process of vinyl production. I tried to oversee every step of the way, trying desperately to make sure they used the best vinyl available and didn't throw some old tires into the melt-down while I wasn't looking.

Then I had to get it distributed. A mailing list was created and I tried advertising everywhere I could send a flyer. There was good response from the European Zappa fans. It enabled me to continue.

Originally, *Flex-Able* was to be released on Evatone-Flexie disks—three disks in all, totalling two and a half hours of music. It would be a lot less expensive than vinyl and easier to ship. Hence, the name *Flex-Able*. As it turned out, the deal fell through, and that's when I decided to release it on vinyl. Due to the fact that vinyl cannot hold two and a half hours of music, I was always intrigued with the idea of releasing a 10-inch EP. It was obvious that records were soon to fade from existence while CDs and cassettes dominated. But that's one of the reasons I wanted a 10-inch EP. Something different. There was only one

pressing plant in the country that still had 10-inch plates: Alberti Records. It was tough, but it was done, and there was a limited number of *Flex-Able Leftovers* printed up.

Most of the material on *Leftovers* is now available on the *Flex-Able* CD, but the songs "Little Pieces of Seaweed," "Details at 10," "The Beast of Love" and "You Didn't Break It" are only available to the ones who sucked up *Leftovers* in its infancy. *Flex-Able Leftovers* will not be available again.

Finally, someone called me back and decided to take a chance. Cliff Cultrari at Important Records Distributors decided he would take 1,000 records. Because I owned all the rights, *Flex-Able* was earning me \$4.10 a record. The sale to Cliff earned me \$4,100—a small fortune back then. I put it back into *Flex-Able*. Redid the cover two times.



I had fun being a little "artsy" with the manufacturing of *Flex-Able*. Each of the three territories of Europe have slightly different edits to the master, and there's the three different covers. The first run of 1,000 records is under the first label name I used, Urantia Records, and the labels are green. Consecutive runs of 1,000 on Urantia include one batch of 1,000 with yellow labels, then blue, and then, I think, purple. Then I had to change the record company name, and at this time, I am not sure of the label's color.

Inscribed in the vinyl at the tail of side "Flex" is the phrase, "In God I Trust," and on side "Able" is the phrase, "First Disk 1/31/84 with Love to Pia." On *Leftovers* the phrase "Om Aim Seraswati Nama" is inscribed. This enabled me to spot a printing plant that may have re-mastered the record without my approval, and of course I found some.

Flex-Able sold, and is still selling steadily. I've maintained the rights myself and still make \$4.10 per record. As of 1990, it had sold some 250,000 copies. You never can tell what will happen with pet projects.

I feel that in many ways, *Flex-Able* is in a class by itself. It's the product of anxiety-free musical expression in its most naive, production-uneducated, humorous and unabashed state. It was a real special time with good friends and fun music. It's real nice when someone comes up to me and says, "I really, really, really like *Flex-Able*." I believe them, but most people wonder "Where is this guy coming from?" Oh, well, that's what happens when you make believe you don't know better.



The Equipment in Stucco Blue

The studio was called Stucco Blue because the basic shack was made out of stucco and I decorated it in blue ornamentation.

It had a Carvin 16 X 8 monitor console, 9 Gain Brains, an AKG mono spring reverb unit, an Eventide flanger and phase shifter, a Pearl spring reverb, a Peavy stereographic equalizer and a Korg delay unit used for stereo chorusing and delays.

The guitar equipment used was a '77 Fender Strat, Carvin X100 B amp and an assortment of MXR foot pedals. For mics, I had about six SM-57's and a Beyer 500 along with two Sennheisers.

Everything was monitored through a pair of JBL 2412's and a Sansui 95-watt combo power amp was used.

For recoding, I used a Fostex quarter-inch 8-track recorder for multi-tracking and an Ampex ATR-102 for 2-track mixdowns.

The albums recorded at Stucco Blue are:

- Flex-Able* (Steve Vai)
- Flex-Able Leftovers* (Steve Vai)
- Skyscraper*, all guitar parts (David Lee Roth)
- Western Vacation* (Western Vacation)
- The Great Nostalgia* (Bob Harris)
- Plus an abundance of unreleased Vai demos and assorted releases by other artists.

Songs From *Flex-Able*

VIV WOMAN

She's free-spirited, sensitive, bubbly and reckless; overflowing with life and happiness—and almost Amazonian in her womanness. To sum her up in a single adjective, we believe she would best be described as "ripe."

This song is the audible depiction of Viv Woman.

Setup

The ol' "Sticker" Strat through the Carvins. That's all.

ATTITUDE SONG

This piece originated in Sy Vy Studio, which was my bedroom in an apartment building at 1435 N. Fairfax Street in Hollywood. I had a TEAC 4-track, and recorded anything that moved. The basis of the song started out as a one-take improvisation on the bass. Then I decorated it with guitars. Later it was re-recorded at Stucco Blue in Sylmar.

This piece appears on a flexi-disk in *Guitar Player* magazine. It was the first issue to have a flexi-disk in it. It was my introduction to the world of "guitar heroism," if you will, and is probably the most important piece of work that I've recorded to date.

Setup

The equipment used for this song is the basic *Flex-Able* set-up consisting of a Carvin X-100 B amp (100 watt head) and a Carvin 4X12 cabinet.

The guitar used was a '78 Fender Strat with a DiMarzio-style high output X2N pickup in the treble position.

The cabinet was mic'd with a Shure SM-57 and the signal was recorded and mixed totally dry.



CALL IT SLEEP

This piece was written when I was in school. I used to play it with Morning Thunder, a band I had in college. It was on the original demo audition tape I sent to Frank Zappa.

It was re-recorded at Stucco Blue and now appears on *Flex-Able*.

The sentiment of this song was inspired by a few friends who, in adolescence, met an unfortunate demise. There's something sad, powerful, mournful and beautiful that touches our hearts in such circumstances. I sought to capture those emotions with "Call It Sleep."

Setup

The basic Carvin set up and the '77 "Sticker" Strat were used.

There was an extra feed taken from the guitar that went into the console direct. A small amount of the direct signal is blended in with the distorted signal in the raging section (approximately 12 percent). A larger amount of clean signal is used on the cleaner melody section (about 50 percent).

During the mix for this piece, the D.I. guitar was sent back out to a Carvin amp that was cranked up and mic'd for the raging solo section. This was then blended into the distorted sound (about 15 percent).

Very little echo was used; no delays. A stereo chorusing FX was used in the mix to slightly widen the melody tone.

. . . and *Flex-Able* Leftovers

BURNIN' DOWN THE MOUNTAIN

It was a crisp fall evening in late October in Sylmar, Calif. We all used to sit on the roof of the studio and watch as the San Fernando Fire Department burned sections of the San Gabriel Mountains to allow for new foliage to grow. It was quite a spectacular sight.

With the awesome view of the flames glowing on the mountain horizon as our inspiration, Pete Zeldman and I took to the studio.

I had just broken down the drums from a previous session, so there were bits of percussion gear laying around. One mic was set up in the middle of the room. I put the Fostex in to record and picked up my old Contesa acoustic guitar that has the G string tuned to A. Pete just grabbed for some percussion gear in the area. Later I overdubbed a clean Strat, doubling the part in some sections.

The result was a totally improvised, unrehearsed first take piece that was appropriately entitled "Burnin' Down the Mountain."

It's the only time I've ever captured a piece of music this way. Because of that, it's very special to me. Sylmar is beautiful in October, and this piece (along with the others) is reminiscent of that period.

MAN From Flex-Able

Intro N.C. (E)
Gtr. I

[illegible]

Musical score for "The Rose Tree" in D major, 3/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. There are several slurs and ties throughout the piece. The score includes a key signature change from D major to D minor in measure 11, indicated by a key signature change symbol. The piece ends with a final cadence in D major.

Musical score for "N.C. (E)". The score is written for guitar on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a half note F#4 and a quarter note G#4, both marked *sl.* (slide). Above the staff, a circled "5" indicates the fifth fret. The second measure contains a half note A4 and a quarter note B4, both marked *sl.*. Above the staff, a circled "1" indicates the first fret. The third measure contains a half note C5 and a quarter note D5, both marked *sl.*. Above the staff, a circled "2" indicates the second fret. The fourth measure contains a half note E5 and a quarter note F#5, both marked *sl.*. Above the staff, a circled "3" indicates the third fret. The fifth measure contains a half note G#5 and a quarter note A5, both marked *sl.*. Above the staff, a circled "4" indicates the fourth fret. The sixth measure contains a half note B5 and a quarter note C6, both marked *sl.*. Above the staff, a circled "5" indicates the fifth fret. The seventh measure contains a half note D6 and a quarter note E6, both marked *sl.*. Above the staff, a circled "6" indicates the sixth fret. The eighth measure contains a half note F#6 and a quarter note G#6, both marked *sl.*. Above the staff, a circled "7" indicates the seventh fret. The ninth measure contains a half note A6 and a quarter note B6, both marked *sl.*. Above the staff, a circled "8" indicates the eighth fret. The tenth measure contains a half note C7 and a quarter note D7, both marked *sl.*. Above the staff, a circled "9" indicates the ninth fret. The eleventh measure contains a half note E7 and a quarter note F#7, both marked *sl.*. Above the staff, a circled "10" indicates the tenth fret. The twelfth measure contains a half note G#7 and a quarter note A7, both marked *sl.*. Above the staff, a circled "11" indicates the eleventh fret. The thirteenth measure contains a half note B7 and a quarter note C8, both marked *sl.*. Above the staff, a circled "12" indicates the twelfth fret. The fourteenth measure contains a half note D8 and a quarter note E8, both marked *sl.*. Above the staff, a circled "13" indicates the thirteenth fret. The fifteenth measure contains a half note F#8 and a quarter note G#8, both marked *sl.*. Above the staff, a circled "14" indicates the fourteenth fret. The sixteenth measure contains a half note A8 and a quarter note B8, both marked *sl.*. Above the staff, a circled "15" indicates the fifteenth fret. The seventeenth measure contains a half note C9 and a quarter note D9, both marked *sl.*. Above the staff, a circled "16" indicates the sixteenth fret. The eighteenth measure contains a half note E9 and a quarter note F#9, both marked *sl.*. Above the staff, a circled "17" indicates the seventeenth fret. The nineteenth measure contains a half note G#9 and a quarter note A9, both marked *sl.*. Above the staff, a circled "18" indicates the eighteenth fret. The twentieth measure contains a half note B9 and a quarter note C10, both marked *sl.*. Above the staff, a circled "19" indicates the nineteenth fret. The twenty-first measure contains a half note D10 and a quarter note E10, both marked *sl.*. Above the staff, a circled "20" indicates the twentieth fret. The twenty-second measure contains a half note F#10 and a quarter note G#10, both marked *sl.*. Above the staff, a circled "21" indicates the twenty-first fret. The twenty-third measure contains a half note A10 and a quarter note B10, both marked *sl.*. Above the staff, a circled "22" indicates the twenty-second fret. The twenty-fourth measure contains a half note C11 and a quarter note D11, both marked *sl.*. Above the staff, a circled "23" indicates the twenty-third fret. The twenty-fifth measure contains a half note E11 and a quarter note F#11, both marked *sl.*. Above the staff, a circled "24" indicates the twenty-fourth fret. The twenty-sixth measure contains a half note G#11 and a quarter note A11, both marked *sl.*. Above the staff, a circled "25" indicates the twenty-fifth fret. The twenty-seventh measure contains a half note B11 and a quarter note C12, both marked *sl.*. Above the staff, a circled "26" indicates the twenty-sixth fret. The twenty-eighth measure contains a half note D12 and a quarter note E12, both marked *sl.*. Above the staff, a circled "27" indicates the twenty-seventh fret. The twenty-ninth measure contains a half note F#12 and a quarter note G#12, both marked *sl.*. Above the staff, a circled "28" indicates the twenty-eighth fret. The thirtieth measure contains a half note A12 and a quarter note B12, both marked *sl.*. Above the staff, a circled "29" indicates the twenty-ninth fret. The thirty-first measure contains a half note C13 and a quarter note D13, both marked *sl.*. Above the staff, a circled "30" indicates the thirtieth fret. The thirty-second measure contains a half note E13 and a quarter note F#13, both marked *sl.*. Above the staff, a circled "31" indicates the thirty-first fret. The thirty-third measure contains a half note G#13 and a quarter note A13, both marked *sl.*. Above the staff, a circled "32" indicates the thirty-second fret. The thirty-fourth measure contains a half note B13 and a quarter note C14, both marked *sl.*. Above the staff, a circled "33" indicates the thirty-third fret. The thirty-fifth measure contains a half note D14 and a quarter note E14, both marked *sl.*. Above the staff, a circled "34" indicates the thirty-fourth fret. The thirty-sixth measure contains a half note F#14 and a quarter note G#14, both marked *sl.*. Above the staff, a circled "35" indicates the thirty-fifth fret. The thirty-seventh measure contains a half note A14 and a quarter note B14, both marked *sl.*. Above the staff, a circled "36" indicates the thirty-sixth fret. The thirty-eighth measure contains a half note C15 and a quarter note D15, both marked *sl.*. Above the staff, a circled "37" indicates the thirty-seventh fret. The thirty-ninth measure contains a half note E15 and a quarter note F#15, both marked *sl.*. Above the staff, a circled "38" indicates the thirty-eighth fret. The fortieth measure contains a half note G#15 and a quarter note A15, both marked *sl.*. Above the staff, a circled "39" indicates the thirty-ninth fret. The forty-first measure contains a half note B15 and a quarter note C16, both marked *sl.*. Above the staff, a circled "40" indicates the fortieth fret. The forty-second measure contains a half note D16 and a quarter note E16, both marked *sl.*. Above the staff, a circled "41" indicates the forty-first fret. The forty-third measure contains a half note F#16 and a quarter note G#16, both marked *sl.*. Above the staff, a circled "42" indicates the forty-second fret. The forty-fourth measure contains a half note A16 and a quarter note B16, both marked *sl.*. Above the staff, a circled "43" indicates the forty-third fret. The forty-fifth measure contains a half note C17 and a quarter note D17, both marked *sl.*. Above the staff, a circled "44" indicates the forty-fourth fret. The forty-sixth measure contains a half note E17 and a quarter note F#17, both marked *sl.*. Above the staff, a circled "45" indicates the forty-fifth fret. The forty-seventh measure contains a half note G#17 and a quarter note A17, both marked *sl.*. Above the staff, a circled "46" indicates the forty-sixth fret. The forty-eighth measure contains a half note B17 and a quarter note C18, both marked *sl.*. Above the staff, a circled "47" indicates the forty-seventh fret. The forty-ninth measure contains a half note D18 and a quarter note E18, both marked *sl.*. Above the staff, a circled "48" indicates the forty-eighth fret. The fiftieth measure contains a half note F#18 and a quarter note G#18, both marked *sl.*. Above the staff, a circled "49" indicates the forty-ninth fret. The fifty-first measure contains a half note A18 and a quarter note B18, both marked *sl.*. Above the staff, a circled "50" indicates the fiftieth fret. The fifty-second measure contains a half note C19 and a quarter note D19, both marked *sl.*. Above the staff, a circled "51" indicates the fifty-first fret. The fifty-third measure contains a half note E19 and a quarter note F#19, both marked *sl.*. Above the staff, a circled "52" indicates the fifty-second fret. The fifty-fourth measure contains a half note G#19 and a quarter note A19, both marked *sl.*. Above the staff, a circled "53" indicates the fifty-third fret. The fifty-fifth measure contains a half note B19 and a quarter note C20, both marked *sl.*. Above the staff, a circled "54" indicates the fifty-fourth fret. The fifty-sixth measure contains a half note D20 and a quarter note E20, both marked *sl.*. Above the staff, a circled "55" indicates the fifty-fifth fret. The fifty-seventh measure contains a half note F#20 and a quarter note G#20, both marked *sl.*. Above the staff, a circled "56" indicates the fifty-sixth fret. The fifty-eighth measure contains a half note A20 and a quarter note B20, both marked *sl.*. Above the staff, a circled "57" indicates the fifty-seventh fret. The fifty-ninth measure contains a half note C21 and a quarter note D21, both marked *sl.*. Above the staff, a circled "58" indicates the fifty-eighth fret. The sixtieth measure contains a half note E21 and a quarter note F#21, both marked *sl.*. Above the staff, a circled "59" indicates the fifty-ninth fret. The sixty-first measure contains a half note G#21 and a quarter note A21, both marked *sl.*. Above the staff, a circled "60" indicates the sixtieth fret. The sixty-second measure contains a half note B21 and a quarter note C22, both marked *sl.*. Above the staff, a circled "61" indicates the sixty-first fret. The sixty-third measure contains a half note D22 and a quarter note E22, both marked *sl.*. Above the staff, a circled "62" indicates the sixty-second fret. The sixty-fourth measure contains a half note F#22 and a quarter note G#22, both marked *sl.*. Above the staff, a circled "63" indicates the sixty-third fret. The sixty-fifth measure contains a half note A22 and a quarter note B22, both marked *sl.*. Above the staff, a circled "64" indicates the sixty-fourth fret. The sixty-sixth measure contains a half note C23 and a quarter note D23, both marked *sl.*. Above the staff, a circled "65" indicates the sixty-fifth fret. The sixty-seventh measure contains a half note E23 and a quarter note F#23, both marked *sl.*. Above the staff, a circled "66" indicates the sixty-sixth fret. The sixty-eighth measure contains a half note G#23 and a quarter note A23, both marked *sl.*. Above the staff, a circled "67" indicates the sixty-seventh fret. The sixty-ninth measure contains a half note B23 and a quarter note C24, both marked *sl.*. Above the staff, a circled "68" indicates the sixty-eighth fret. The seventieth measure contains a half note D24 and a quarter note E24, both marked *sl.*. Above the staff, a circled "69" indicates the sixty-ninth fret. The seventy-first measure contains a half note F#24 and a quarter note G#24, both marked *sl.*. Above the staff, a circled "70" indicates the seventieth fret. The seventy-second measure contains a half note A24 and a quarter note B24, both marked *sl.*. Above the staff, a circled "71" indicates the seventy-first fret. The seventy-third measure contains a half note C25 and a quarter note D25, both marked *sl.*. Above the staff, a circled "72" indicates the seventy-second fret. The seventy-fourth measure contains a half note E25 and a quarter note F#25, both marked *sl.*. Above the staff, a circled "73" indicates the seventy-third fret. The seventy-fifth measure contains a half note G#25 and a quarter note A25, both marked *sl.*. Above the staff, a circled "74" indicates the seventy-fourth fret. The seventy-sixth measure contains a half note B25 and a quarter note C26, both marked *sl.*. Above the staff, a circled "75" indicates the seventy-fifth fret. The seventy-seventh measure contains a half note D26 and a quarter note E26, both marked *sl.*. Above the staff, a circled "76" indicates the seventy-sixth fret. The seventy-eighth measure contains a half note F#26 and a quarter note G#26, both marked *sl.*. Above the staff, a circled "77" indicates the seventy-seventh fret. The seventy-ninth measure contains a half note A26 and a quarter note B26, both marked *sl.*. Above the staff, a circled "78" indicates the seventy-eighth fret. The eightieth measure contains a half note C27 and a quarter note D27, both marked *sl.*. Above the staff, a circled "79" indicates the seventy-ninth fret. The eighty-first measure contains a half note E27 and a quarter note F#27, both marked *sl.*. Above the staff, a circled "80" indicates the eightieth fret. The eighty-second measure contains a half note G#27 and a quarter note A27, both marked *sl.*. Above the staff, a circled "81" indicates the eighty-first fret. The eighty-third measure contains a half note B27 and a quarter note C28, both marked *sl.*. Above the staff, a circled "82" indicates the eighty-second fret. The eighty-fourth measure contains a half note D28 and a quarter note E28, both marked *sl.*. Above the staff, a circled "83" indicates the eighty-third fret. The eighty-fifth measure contains a half note F#28 and a quarter note G#28, both marked *sl.*. Above the staff, a circled "84" indicates the eighty-fourth fret. The eighty-sixth measure contains a half note A28 and a quarter note B28, both marked *sl.*. Above the staff, a circled "85" indicates the eighty-fifth fret. The eighty-seventh measure contains a half note C29 and a quarter note D29, both marked *sl.*. Above the staff, a circled "86" indicates the eighty-sixth fret. The eighty-eighth measure contains a half note E29 and a quarter note F#29, both marked *sl.*. Above the staff, a circled "87

[illegible]

[illegible]

E N.C.

1 2 3 4

Gtr. I

f

9 11 (11) 7 9 (9) 6 7 (7) 4 6 7 7
7 9 (9) 5 7 (7) 4 5 (5) 2 4 0 0 5 5

Gtr. II

f (slight vib.)

7 9 (9) 5 7 (7) 4 5 2 4 0 0 5 5

E2

(Trumpets)

Measures 5-8: Trumpets play a series of chords. Gtr. I and Gtr. II play a melodic line with slurs. Bass line includes fret numbers: 11, (11), 7, 9, (9), 5, 7, 4, 6, 7, 7.

Measures 9-12: Trumpets play a series of chords. Gtr. I and Gtr. II play a melodic line with slurs. Bass line includes fret numbers: 7, 9, (9), 5, 7, 4, 5, 2, 4, 0, 0, 5, 5.

Measures 13-16: Trumpets play a series of chords. Gtr. I and Gtr. II play a melodic line with slurs. Bass line includes fret numbers: 5, 7, (7), 4, 5, 2, 2, 9, 9, 7, 9, (9), 5, 7, (7), 4, 5, (5).

A3Guitar solo
w/ Riff A (3 times)

N.C.

Measures 17-20: Trumpets play a series of chords. Gtr. I and Gtr. II play a melodic line with slurs. Bass line includes fret numbers: 2, 4, 0, 2, 9, 7.

Measures 21-24: Trumpets play a series of chords. Gtr. I and Gtr. II play a melodic line with slurs. Bass line includes fret numbers: 18, 17, 16, 14, 12, 14, 12.

Measures 25-28: Trumpets play a series of chords. Gtr. I and Gtr. II play a melodic line with slurs. Bass line includes fret numbers: 18, 17, 16, 14, 12, 14, 12.

PH. (15ma)

2

sf. B R B R sf.

sl. W/B

B 1/2 1/2

14 sl. 14-19 sl. (19-9)

11-9

12/14

12-0

sl.

sl.

sl.

3

B (B) (B) (B) B 4

P.H.

sl. B1 B1 B1/2 B1 B1 B1

2 2 2 2 2 2 2 2

(2)

flab

W/B B 1 1/2

0 7 9 (9) 7-5 0

p sl.

W/B

PH. pitches: E F# A G# G1F# G F# G A

PH. G^{na}

5 *sl.* *sl.* (B) (B) (B) 6 *hold bend* *let ring* 7 (Gtr. III) *sl.* *H P sl.* *W/B* *B. I*

sl. *sl.* *W/B* *sl.* *P*

15 19 15 14 15 14 15 10 7 0 7 9 10 7 9 10 7

P.H. pitches: B B# C# D

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). The melody begins with a whole note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. It then continues with a series of eighth and sixteenth notes, including slurs and grace notes. The second system contains the guitar accompaniment in standard notation. It starts with a whole note chord B1, followed by a series of eighth and sixteenth notes, including slurs and grace notes. The guitar part includes various fret numbers (0, 2, 7, 9, 11) and techniques like slurs and grace notes.

THE ATTITUDE SONG

Music by Steve Vai

[illegible]

(pick slides) C C# D

PH. 8^{va}

7 8

9 1

Gtrs. I & II

PH. (15ma)

sl. sl.

*B and "R" refer to both gtrs. this measure only.

PH. F G# G#

pinches:

C C# D

3 loco

4

sl. sl.

sl.

5 6 7

C C# D D# E

H5 (B^{va})

H7

W/B

*B1

string flab

4

3 gtrs.)

sl.

*W/B

sl.

*Pull bar up.

*Bend into notes w/ bar.

8 9

**H > sl.

**H > sl.

**H sl.

sl./p

A3

N.C.

1 2

B B B

B B B

B1 B1 B1

B1 B1 B1

**Hammer-on and bend into notes w/ bar.

**m" & "P.H." refer to down - stemmed gtr. only throughout sections A3, A4 & I.

3 4 5 6

B B B

B B B

B B B

B B B

PH. (15ma) B1

B1 B1 B1

B1 B1 B1

B1 B1 B1

PH. (8va) B1

B1 B1 B1

B1 B1 B1

B1 B1 B1

PH. pinches: E D# D#

[illegible]

This section contains measures 7 through 16 of the guitar solo. It features various chords including N.C., G5, F#5, and E. The notation includes slurs, accents, and vibrato markings. A specific instruction reads "W/B molto vibrato". Measure numbers 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16 are indicated below the staff.

N.C. E N.C. (F#) G5 F#5

5 6 1

N.C. w/ Fill 1

Gtrs. I & II

*Pull B string off side of neck, causing it to lay across high E string; pull it down, bending it away from neck on each attack.

Fill 1

8^{va}

24 22 21 20

21-21-21 21-21-21-19-19-19 19-19-19 16-16-16 16-16-16-17-17-17 17-17-17

6 8^{va} **A4** loco mf P.H. (5ma)

5 4 3 5 4 3 5 4 3

4 5 6 7 8 P.H. (15ma)

5 4 3 (0) 5 4 3 (0) 5 4 3 (0) 5 4 3 (0)

P.H. pitches: G F# F# P.H. pitches: E D# D#

F Play all of the available E's on the guitar in a chaotic frenzy. **G** Guitar solo N.C. rake W/B B1 1/2

5 4 0 12 12 15 15 15 17 16 12 12 14 12 10 10 12

4 5 6 P.H. (15ma) W/B P.H. P.H. (15ma)

5 7 6 6 7 6 5 5 3 0 5 3 0 5 3 0 7 6 (6) 2 (2) 0 2 4 3 5 7 6 7 9 7

P.H. pitches: B G# P.H. pitches: D A G# A#

7 8 9 W/B sl. H

10 (10) 12 (12) 15 (15) 17 (17) 20 (20) 12 15 12 15 14 (14) 12 11 12 9 11 11 9

H

[illegible]

(E)

P.H. (15ma)

14 15 16

P.H.

H P H

12-14 12 15 14 13 12 15 14 13 12 14 13

P.H. pitch: D

17 18 19 loco

pick sl.

12 13 14 12 13 14 15 14 15 16 15 17 16 14 16 18 15 17 19 17 19 15 17 19 17 17 15 14 14 12 12 10

3 6 Elegantly 7 8

8=

wide vib. W/B *mf* W/B 1/2 B 1 molto vib. W/B

15 15 11 14 10 11 12 11 10 11 9 10 8
16 16 12 15 11 12 10 12 11 12 10 11 8
15 15 11 14 10 11 12 11 10 11 9 10 8

*Pull bar up.

**Depress & vib.
bar simultaneously.

I ① *loco* B B B ② B B B ③ B B B ④ B B B ⑤ B B B

B1 B1 B1 m B1 B1 B1 P.H. B1 B1 B1 m B1 B1 B1 P.H. B1 B1 B1

12 12 12 (12) 12 12 12 (12) 12 12 12 (12) 12 12 12 (12) 12 12 12 (12)

5 4 3 (0) 5 4 3 (0) 5 4 3 (0) 5 4 3 (0) 5 4 3 (0)

P.H. pitches: C# B# Bb

⑥ B B B ⑦ B B B ⑧ B B B ⑨ B B B ⑩ B B B

m B1 B1 B1 P.H. B1 B1 B1 m B1 B1 B1 P.H. B1 B1 B1 m B1 B1 B1

12 14 14 14 12 14 14 14 12 14 14 14 14 14 14 14

5 4 3 (0) 5 4 3 (0) 5 4 3 (0) 5 4 3 (0) 5 4 3 (0)

P.H. pitches: E D# D#

⑪ B B B ⑫ B B B ⑬ B B B ⑭ B B B ⑮ B B B

P.H. B1 B1 B1 m B1 B1 B1 P.H. B1 B1 B1 m B1 B1 B1 P.H. B1 B1 B1

12 16 17 17 17 17 17 17 12 17 14 14 12 19 17 18 (17) (20)

5 4 3 (0) 5 4 3 (0) 5 4 3 (0) 5 4 3 (0) 5 4 3 (0)

P.H. pitches: C# D# D#

⑯ B B B **J** ① B B B ② B B B ③ B B B ④ B B B

m B1 B1 B1 P.H. B1 B1 B1 m B1 B1 B1 P.H. B1 B1 B1 m B1 B1 B1

17 17 17 14 12 12 12 12 14 14 14 14 19 17 17 17 20 17 17 17 17

5 4 3 (0) 5 4 3 (0) 5 4 3 (0) 5 4 3 (0) 5 4 3 (0)

P.H. pitches: G F# F# P.H. pitches: B A# A#

*8va refers to upstemmed gtr. only.

⑤ B B B ⑥ B B B ⑦ B B B ⑧ B B B

P.H. B1 B1 B1 m B1 B1 B1 P.H. B1 B1 B1 m B1 B1 B1

20 17 17 17 20 17 17 17 20 17 17 17 20 17 17 17 17

5 4 3 (0) 5 4 3 (0) 5 4 3 (0) 5 4 3 (0)

P.H. pitches: C# D# D# P.H. pitches: C# B# Bb

3 *Spia* *before striking note.*

17/22 15 15 17 15 14/19 17/22 15 15 17 15 14/19 17/22 15 15 17 15 14/19 17/22 15 15 17 15 14/19

[illegible]

CALL IT SLEEP

Music by Steve Vai

Slowly ♩ = 52

[illegible]

*chords played by kybd.

[illegible]

The musical score for "The End" by The Doors is presented in a single system. The top staff is for guitar, and the bottom staff is for vocal melody. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two main sections by a double bar line. The first section begins with a guitar solo marked "Guitar solo" and "F#m7 (15ma)". The vocal melody starts with the lyrics "H P P" and "W/B". The second section begins with a guitar solo marked "Guitar solo" and "F#m7 (15ma)". The vocal melody continues with the lyrics "H P" and "W/B". The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions include "don't pick", "microphonic feedback", "rake", "distorted tone", and "B1". The score ends with a double bar line and the instruction "microphonic feedback".

Musical score for 'Dma j7(6/9#11)'. The score is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as slurs, ties, and dynamic markings (p, sl, p). The bass line includes a sequence of numbers: 12, 10, 12, 11, 9, 7, 9, 7, 6, 7, 5, 4, 7, 5, 4, 2, 4, 5, 4, 2, 0, 2, 4, 1, 5, (4), 5, 7, 5, 7, 4, 6, 7, 4, 6, 7, 9, 9, 7, 9, (9), 7, 9, 14. The score also includes a section labeled 'rake'.

[illegible]

B1 W/B _ _ _ J

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for voice and guitar. The vocal line is in the upper staff, and the guitar accompaniment is in the lower staff. The guitar part includes a fretboard diagram showing fingerings for the first 12 frets. The score includes various musical notations such as notes, rests, and dynamic markings. The guitar part includes a fretboard diagram showing fingerings for the first 12 frets.

[illegible]

B2

F#m7 (B)

1

hold bend

rake

10

14

17 17 17 17

17 14 16 (14)

16 14 16 14

16 14 16 14

16 14 12 12 14 16

13 14

P H P sl H

P.H. pitch: E

*microphonic feedback

Dmaj7(⁶₉11)

Cmaj7(⁶₉11)

Bbmaj7(⁶₉11)

Amaj7

A3 B11

Cmaj7(⁶₉11)

[illegible]

The musical score is for guitar, featuring a melodic line with various techniques. The key signature has three sharps (F#, C#, G#). The score includes dynamic markings (mp, mf, p, sf), articulation (accents, slurs), and performance instructions (w/b, w/o, st, sfz, rake, hold bend). A diagram of a guitar fretboard is included, showing the positions for B11 and E sus2.

[illegible]

B♭ 6/9 #11
 Amaj 7
 6 7 8
 mp f pp mp pp mp pp
 W/B B♭1 B♭1 1/2 B♭1 1/4 P B♭1 1/2 W/B 2 1/2 2 W/B 1 1/2 1 H B♭1 3 P H H W/B B♭6
 13 10 13 10 2 3 7 5 10 11 12 (12) 0 12 (12) 0 5 7 0 5 0
 P
 H sl. sl. H P P
 *Dive and gradual return.
 *Depress bar gradually while

BURNIN' DOWN THE MOUNTAIN

Music by Steve Vai

Moderately ♩ = 104

A
① N.C.(E)
Acous.
mf let ring throughout

*All gtrs. in alternate tuning: ③ = A (tuned up one whole step)

B
N.C. (E)

15 *sl.* 16 *sl.* 1 *sl.* *sl.* *sl.*

w/ stereo chorusing effect

2 *sl.* 3 *sl.* 4 *sl.* *sl.* *sl.*

5 *sl.* 6 *sl.* 7 *sl.* *sl.* *sl.*

C
N.C. (Em)

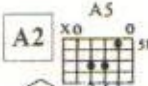
8 *sl.* 1 *sl.* 2 *sl.* *sl.*

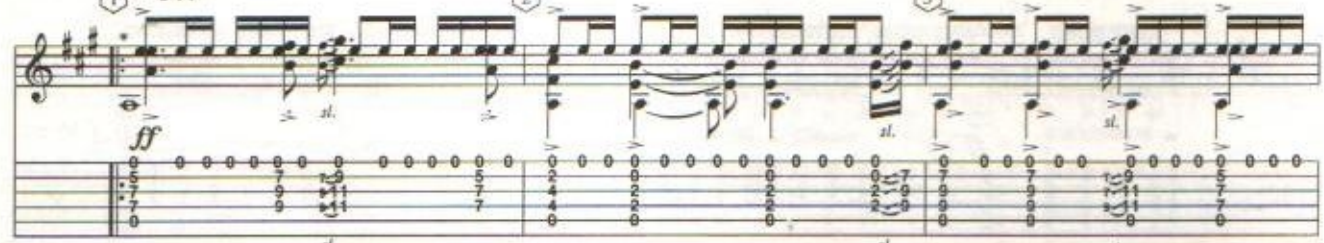
f

3 *sl.* 4 *sl.* 5 *sl.* *sl.* *sl.*

6 *sl.* 7 (C) *sl.* (D) *sl.* (Em) *sl.*

mf

A2  **A5** *etc.* **A6/9** **Amaj7** **A5** **A6** **Asus2** **A6/9** **Amaj7** **A5**

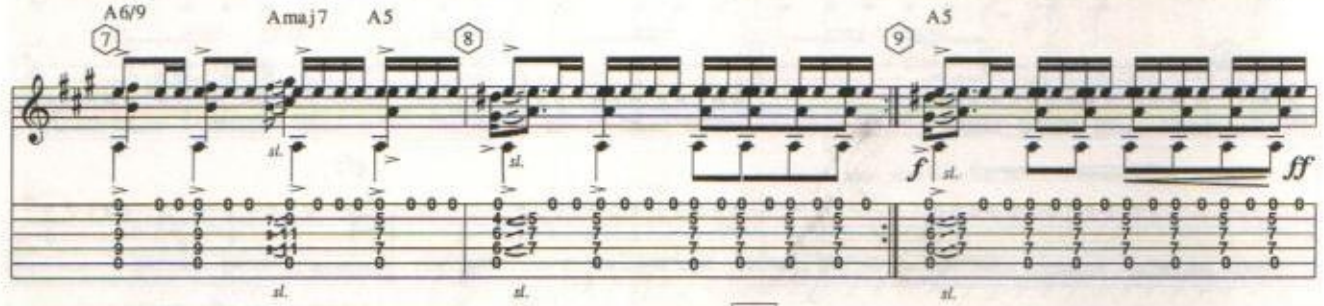


* Chords contain unison melody notes as before. For ease of reading, these are omitted in notation, but appear in TAB. Use moveable form as shown in chord frame. Doubled by an electric guitar.

A6/9 **A5** **A6/9** **Amaj7** **A5** **A6** **Asus2**



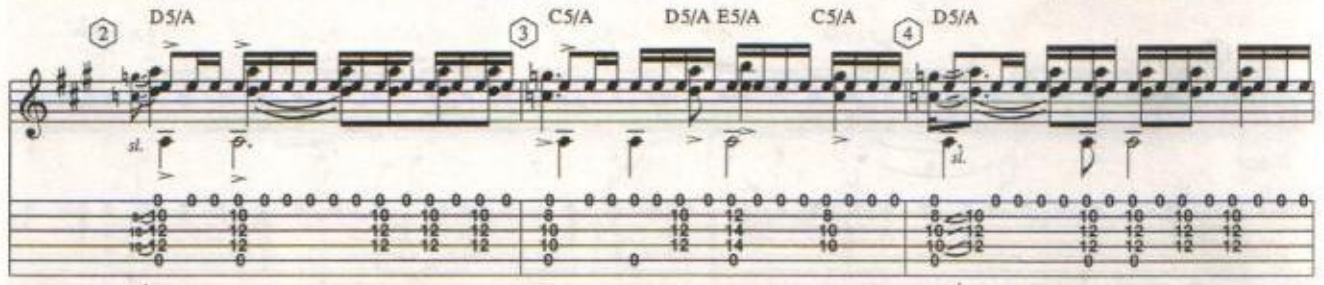
A6/9 **Amaj7** **A5** **A5** **A6** **Asus2**



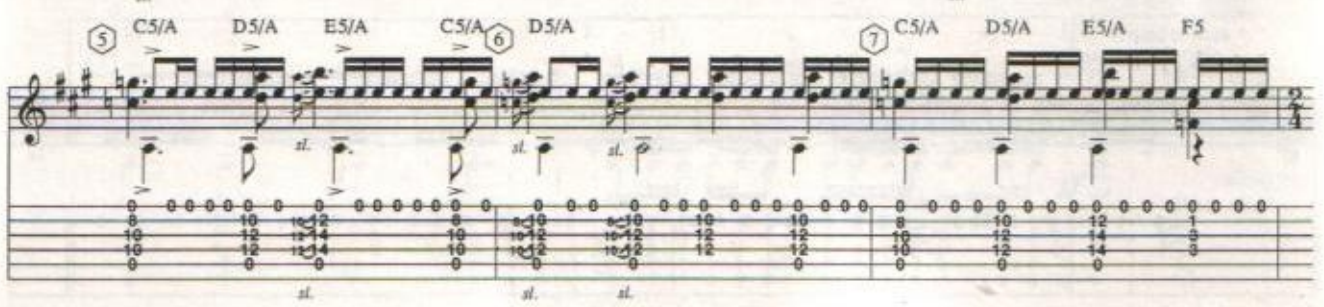
C2 **C5/A** **D5/A** **E5/A** **C5/A**



D5/A **C5/A** **D5/A** **E5/A** **C5/A** **D5/A**



C5/A **D5/A** **E5/A** **C5/A** **D5/A** **C5/A** **D5/A** **E5/A** **F5**



5 6 7 8

sl. *f* *mp* *mf* *p* *mp* *p*

sl.

A 3

Musical score for "The Rose Tree" (No. 100). The score is written for a single melodic line (treble clef) and a single bass line (bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The melody begins with a treble clef and a key signature of one sharp (F#). The bass line begins with a bass clef and a key signature of one sharp (F#). The melody is marked with a forte (f) dynamic and a staccato (stacc.) articulation. The bass line is marked with a piano (p) dynamic and a staccato (stacc.) articulation. The score includes a repeat sign with first and second endings. The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a second ending repeat sign. The score concludes with a double bar line.

* Melody accented *sfs*; strumming is *p*

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with various ornaments and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with various ornaments and slurs. The score is divided into four measures, each marked with a circled number (2, 3, 4, 5) and a 'sl.' (slur) marking. The melody and bass line are written in a style that suggests a traditional folk or early 20th-century composition.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with various notes, rests, and slurs. A circled '5' is above the first measure, and a circled '6' is above the eighth measure. The bottom staff is in bass clef and contains a bass line with notes and rests. The piece concludes with a double bar line.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains two measures of music, each marked with a circled number (7 and 8) and a 'sl.' (sustained) marking. The bottom staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains two measures of music, each marked with a 'sl.' (sustained) marking. The music is written in a simple, folk-like style with a clear melody and a supporting bass line.

2. A5

16 17 18

ff

sl.

A4 A5 A6/9 Amaj7 A5

*

19 1

sl.

sl.

sl.

* 2nd time: use strum pattern w/32nds. Melody notes accented.

A6 Asus2 A6/9 Amaj7 A5 A6/9

2 3 4

sl.

sl.

sl.

5 6

simile A5 A6/9 Amaj7 A5 A6 Asus2

sl.

sl.

sl.

7 8 1. 2. w/wind chimes

A6/9 Amaj7 A5 A5

sl.

sl.

ff

(shout) Ha!

A Bit About Alcatrazz

I actually tried to put a band together to play the music on *Flex-Able*. Boy, what an ordeal. We played several shows, and before I knew it I was in debt for about \$7,500. That was it for the band. Too bad; it was a good one. Called Steve Vai & the Classified, the members were Stu Hamm on bass and vocals, Tommy Mars on keyboards and vocals, Sue Mathis on vocals and lyre, and Mike Barsimanto (who was later replaced by Chris Frazier) on drums.

I wrote a whole slew of new songs that I would like to record someday under the name "Classified."

Anyway, it was obvious I had to do something else. I had heard of a Swedish guitar player with a ton of chops, Yngwie Malmsteen. He was with a band called Alcatrazz. I didn't like their music, but he was a very fast guitar player and was getting a big following that was bringing a lot of attention to the band.

It was just a matter of time before Yngwie quit Alcatrazz. I then auditioned for his former position with the group. I knew the band would give me instant recognition on some level, and that I could make a fairly decent album with the guys.

At the time I joined the band, they were signed to the Rockshire label. Rockshire folded when I joined the band because the owner of the label and his wife were embezzling millions of dollars from the Howard Hughes organization. These two people are now spending time in jail.

This left the band with no label and, in my opinion, an extremely hyper, flamboyant, exaggerated rock 'n' roll manager, Andy Truman. Andy could talk a rabbit into a foxhole in order to borrow from Peter to pay Paul. He was (from this naive musician's standpoint) an accounting disaster that brought to fruition all the stereotypical activities that accompany an eccentric manager of a mega power rock 'n' roll band. It's just that we were not a mega power. We weren't even a na-nu power.

Somehow, though, Andy seemed to keep things together, pay the bills and get us signed to none other than Capitol Records.

The guys in the band were super. Hard-working, not overly gifted with talent, but had great attitudes. So, Graham Bonnet, Jan Uvina, Gary Shea, Jimi Waldo and I set out to record an album for Capitol Records.

The next perplexing dilemma: a producer. Around that time, Eddie Kramer was touting a resume consisting of such notables as Kiss, Led Zeppelin, Jimi Hendrix, Peter Frampton, etc.

I was nervous because I was so used to doing things my own way that I didn't want anyone getting in the way of my vision.

The band let me run with the ball. I wrote 95 percent of the music and Graham wrote the lyrics. I arranged the entire album and when it came to recording, I kicked and screamed my way through it to get the stuff down as best as possible.

Kramer had a certain old-school way of getting his sound. Also, like many producers, he was intimidated and not willing to work with me on my ideas. It was hard for me because I knew what I wanted to do and how to do it. The result was that I had to sneak into the studio and work through the nights when no one was around.

I was also working very closely with the keyboards, bass and vocals, doing most of the punching and fly-ins. Graham's vocals were incredible. His voice is extremely powerful. The only thing he lacks to make him one of the great performers of today is direction.

The record company entertained us with the notion that they were going to promote this album and "push the singles." Ha, ha, ha. We supported ourselves and went to Japan on a small tour before we tried for months to get it together in the States.

With all the ingredients of record company types, management characters, producers and band people rolled into a little disk, Alcatrazz's *Disturbing the Peace* was born.

Hailed by critics and shot down by video and radio, Capitol released about 30-50,000 copies, did minimal "push" on the record, and then discontinued it.

One aspect of the music that I could not be involved in was the mixing: While I was recording the bass player and the singer, Eddie Kramer was mixing in another room. Appalled by the mixes, and in a desperate attempt to realize the project's potential, I stole the final multi-track masters in hope of remixing the album someday.

Capitol flaked out on us; when the product was released, there was no promotion. The result was that the album peaked at 180 on Billboard's Top Pop Albums of the Week and Alcatrazz did one show in Puerto Rico and about a dozen shows in the Midwest on a Winnebago tour. We did a gig at a club in L.A. and the entire record company came down. The result: They didn't like the band and wanted to sign me to do a solo album.

I signed with Capitol to do that solo album, and the story behind the outcome is a book unto itself.

I left Alcatrazz to pursue a career with David Lee Roth, another book unto itself. Alcatrazz went on to make another album on Capitol with Danny Johnson on guitar. That record was basically disregarded by the record company and the band was finally dropped.

I really enjoyed working with Alcatrazz. The guys are all real nice people. If you compare the music on *Disturbing the Peace* with the other heavy metal music released around that time, you'll see that it was definitely twisted a bit from the norm of the day. It's very "Vai." The arranging and production go a different direction than the bands (such as Ratt, Quiet Riot, etc.) of the time. I feel there was quite a commercial bent to that record, but again, when a label doesn't support a band, the chances of a hit album are a lot more difficult. Sure is too bad how that works.

Anyway, I'm very, very proud of the Alcatrazz record, and most people who have seen it seem to like it, and for those who have it and play guitar and want to play parts of it, this is your lucky book.

About *Disturbing The Peace*

All the guitars on this record were recorded at either Skyline Studio in Topanga Canyon or Cherokee Studio in downtown West Hollywood. The basic amp setup used was a Carvin X100 B amp.

A feed was taken out of the effects send and sent into a Roland SDE-3000. That unit was primarily used for mono delays and echoes. From the mix output of the Roland, it went into another SDE-3000. The stereo outputs of that unit were sent to the effect returns of the two individual Carvin amps.

An occasional Boss Super Overdrive was used for added sustain, and who knows what Kramer used in the mixing stage.

The old Strat was used on the entire album with the addition of a Choral sitar on "Desert Diamond."

The album was recorded and mixed on Trident-A-Range console.

Songs From *Disturbing The Peace*

GOD BLESSED VIDEO

We all really liked this song. We actually made a not-so-bad video for it, too. I made a debut as the devil and the angel—early reflections of *Passion and Warfare*. "God Blessed Video" was also the first single from the record, and it gave us all high hopes.

Any of you in bands (or maybe not in bands) will know what I'm talking about when I try to describe what I have come to term as "empty excuses." An empty excuse is a feeble attempt at explaining away or putting a reason on something that is failing or depressing. For instance, "I can't quit smoking because I'll gain weight." In the entertainment industry, these excuses get preposterous and amusingly pathetic.

Well, the excuse that I received for the reason why "God Blessed Video" wasn't being played was: Radio said it was too pro-video and anti-radio because of the video, and video people said it was too anti-video because of the lyrics.

Oh, well again!!!

Setup

I used the ol' Sticker Strat on this one through the Carvin gear. The signal from the effects send in the back of the head was sent to an SDE-3000. The Dry return was sent back to the FX return in the head and the wet return was sent to the FX return of another head. Each head had a 12 X 4 cabinet on it. The delay was then set to 120 milliseconds with no feedback. This way, for every other note I hit, the same note would echo out of the other cabinet 120 milliseconds later. This was good for playing against the echoes.

PAINTED LOVER

I remember recording the solo for this piece at Cherokee Studios. I tripled the part with an occasional three-part harmony going on. I couldn't get it as tight as I wanted since I was being hurried out of the studio because Cindy Lauper had booked time there. Good thing I was out on time.

Setup

I painted this song on a tiny DiMini Strat with the strings tuned to G, D, G, C, E, A. The part was then doubled. The amp was the Carvin X-100 B.

A LIGHTER SHADE OF GREEN

At the time this piece was recorded, taping was extremely in vogue. It was written on a tiny DiMini Strat in an airport in Sweden. There was a big argument regarding the publishing on this song because the band was given a publishing advance, and since I wrote this song myself, I received more publishing on the record than Graham Bonnett. His wife told the manager in a phone conversation that "Steve Vai is ripping us off." They believed I wrote this song entirely for the publishing. Oh, well.

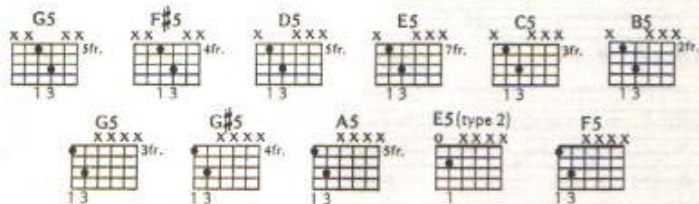
P.S. I helped support Alcatraz when everyone was broke.

Setup

Stock Sticker Strat (DiMarzio X2N in the treble position). Carvin X-100 B, some slight outboard gear. The reverb effects were a manual move in the mix.

GOD BLESSED VIDEO

Words and Music by
Steve Vai and
Josephine Eime' Bonnet



A Fast Rock ♩ = 246

Intro A sus2 1 Gtr. I B sus2 2 G sus2 3 A sus2 4

mf (w/8th note slap-back echo)

5 A sus2 5 Gtr. I B sus2 6 G sus2 7 A sus2 8

f

* Gtr. II

f

* Kybd. arr. for gtr.

B

1 N.C. (A) 2 3 4

Gtr. I

mf *m

*Stop strg. from ringing by muting with left hand: (x)

** Gtr. III

mf m

**This gtr. part represents 8th note slap-back mix (delay set to 120ms)

The image shows a musical score for the song "The Dark Crystal" by Vangelis. It includes a vocal line and two piano accompaniment lines. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "play with a non - des - cript song, / pours like the dark - est brown ale, / some - one to carve up my hair." The piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score is divided into measures, with some measures containing triplets. The tempo is marked "2nd time substitute Fills 1 & 2". The score ends with a double bar line and a repeat sign.

*No harmony vocal on 1st Verse;
sing low harmony only on 2nd Verse;
sing high harmony only on 3rd Verse.

[illegible]

Fill 1

Gtr. I

m sfz sfz

12 12 12 12


12 11-12

3rd time to Coda

blessed vid - e - o,

F
N.C.(A)

N.C.

D.S. al Coda




Coda

H
 N.C. (G)

We know — that God —



w/ Rhy. Fill 1

A sus2 B sus2 G sus2

J Interlude
N.C.(E)
Gtr. I

* W/B B4 1/2 3 4 6

*Slow gradual dive with bar.

flab ** W/B flab ** W/B flab ** W/B sl. W/B sl. ** B1 1

*Sig. pulls off pickup to sound.

**Str. bounces off pickup.

**Pull bar up.

W/B ** B1 2 W/B H3 (15ma) W/B H3 (15ma) W/B H3 (15ma)

Depress and vib. bar simultaneously B1 5

gradual return to pitch

(cont. in Fill 3)

Rhy. Fill 1
*Gtr. IV 8=

19 19 19 19 21 21 21 21 17 17 17 17 17 17 17 17 17 17 17 17

*Kybd. arr. for gtr.

K Guitar solo

w/ Fill 3

Gtr. XII

m

1 G5 2 F5 D5 3 E5 4 D5 B5 5 C5 6 B5 G5 G5

*Gtrs. V, VI & VII

mf W/B

W/B

W/B

W/B

15 16 17 (15) 14 10 12 (12) 10 7 8 7 (7) 9 4

*Arr. for one gtr.

*Gtrs. VIII & IX

mf W/B

W/B

W/B

W/B

19 20 (19) 17 14 15 (15) 14 10 12 10 (10) 7 8

*Arr. for one gtr.

Gtr. X

mf W/B

W/B

W/B

W/B

22 (22) 21 17 19 (19) 17 14 15 14 (14) 10 11

Gtr. XI

mf m

5 5 5 5 5 5 5 4 6 6 7 7 7 7 7 7 7 5 2 2 3 3 3 3 3 2 2 2 3 4

Fill 3
Gtr. I

Fill 3

Gtr. I

13 C5 14 B5 G5 15 F5 16 17 G5 18

W/B W/B W/B W/B W/B

8^{va} -----
 W/B W/B W/B W/B W/B

8^{va} -----
 W/B W/B W/B W/B W/B

① A5

③

④

(Gtrs. V, VI & VII out)

loco

(Gtrs. VIII & IX out)

8-7

(Gtr. X out)

(Gtr, XI out)

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a quarter note on G4, followed by a quarter rest, then a half note on A4, and continues with a series of quarter notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135,

ol

* sl.

* sl.

* sl.

* sl.

*Slide with R.H. middle finger, then pull off to note fretted by L.H.

We know_ that God

* sl.

[illegible]

The musical score is for the hymn "We know that God". It features a vocal melody and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics "We know that God" are written under the vocal line. The guitar part includes fingerings (e.g., 14, 6, 14, 9, 14, 7, 14, 10, 14, 9, 14, 12, 14, 10) and dynamics (p, sl, p H p). The score is divided into measures, with some measures containing multiple staves for the guitar part. The lyrics "We know that God" are written under the vocal line.

The musical score for "Blessed" by The Beatles is presented in a multi-staff format. The top staff shows the vocal melody with lyrics "blessed" and "and the". Below it, the guitar accompaniment is shown with a treble clef and a key signature of two sharps (F# and C#). The guitar part includes a series of chords and a melodic line with a repeating pattern of eighth notes. The bottom staff shows the bass line, which follows a similar rhythmic pattern to the guitar. The score is divided into measures, with some measures containing multiple notes and others containing rests. The overall tempo is marked as "Moderato".

w/ Rhy. Fill 2
 Asus2 B sus2 G sus2 Asus2
 vid - e - o!
 24 p H P 25 p H P 26 27 28
 (w/ 8th note slap-back echo (Gtr. III))
 Gtr. II
 P H P P H

Rhy. Fill 2
Gtr. IV 8va

19 19 19 19 21 21 21 21 17 17 17 17 17 17 17 17 17 17 19 19 19 19
17 17 17 17 19 19 19 19 15 15 15 15 15 15 15 15 15 15 17 17 17 17
19 19 19 19 21 21 21 21 17 17 17 17 17 17 17 17 17 17 19 19 19 19

PAINTED LOVER

Words and Music by Steve Vai
and Josephine Eime' Bonnet

A5 G5 Ab5 Bbsus2 Csus2 Dsus2 D5 Bb5

A Moderate Rock ♩ = 168

Intro ① N.C.
*Gtr. I

4th time substitute Rhy. Fill 1

mf *sl.* *let ring*

TAB: 12 12 12 12 10 (10) 10 8 12 (12) 12 12 12 12 10 (10) 10 8 10 8

*Gtrs. I & III: Capo 5th fret and tune **(6)** down to D. Steve actually uses a smaller scale gtr, whose open strings sound a 4th higher than normal.

**In TAB for Guitars I & III, 5 indicates open string.

P.H. pitches: $F\sharp G$ $F\sharp A$ $F\sharp$

B 1st Verse

D5 C5 D5 D♭5 C5 D5 C5

Street wise, smooth thighs.

① Rhy. Fig. 1 (*Gtr. II)
(loco)

f m ----- 4

st.

②

st.

st.

*In standard tuning without capo.

D5 C5 D5 F#sus2 G6 G5

Dressed for your pleasure. Your

③

m ----- 4

st.

④

let ring ----- 4

m

(end Rhy. Fig. 1)

st.

W/ Rhy. Fig. 1 (3 times)

D5 C5 D5 D♭5 C5 D5 C5 D5 C5 D5 F#sus2

old man says, "Young man, stand and deliver."

G6 G5 D5 C5 D5 D♭5 C5 D5 C5

She just wants that hard stash,

D5 C5 D5 F#sus2 G6 G5 D5 C5 D5

hot from your pocket. She don't need your

D♭5 C5 D5 C5 D5 C5 D5 F#sus2 G6 G5

credit card. Shove it if you got it.

C Pre-chorus

B \flat sus 2 C sus 2 B \flat sus 2 C sus 2 N.C. B \flat sus 2 C sus 2 D sus 2 B \flat sus 2 C sus 2 N.C.

Sail - ing on her - wa - ter to - bed.
Silk - en legs, sti - let - to - spurred.

1 2 3 4

m - - - sl. m sl. m sl. sl. sl.

5 5 10 10

sl. sl. sl. sl. sl.

B \flat sus 2 C sus 2 B \flat sus 2 C sus 2 N.C. B \flat sus 2 C sus 2 D sus 2 B \flat sus 2

Side by side and head to head.
Pulls you in to make you hers.

5 6 7 8

m - - - sl. m sl. m - - - sl. sl. (Gtr. II out)

sl. sl. sl. sl.

D Chorus

N.C. To Coda

Paint - ed love. Paint - ed love. Paint - ed lov - er.

1 2 3 4

Gtr. I m - - - sl. m - - - sl. m - - - sl. sl.

12 12 10 (10) 10 12 (12) 12 12 10 (10) 10 10

5 5 5 5 5 5 5 5 5 5 5 5

Paint - ed love. Paint - ed love. Paint - ed lov - er.

5 6 7 8

m - - - sl. m - - - sl. m - - - sl. sl. (Gtr. I out)

sl. sl. sl. sl.

12 12 10 (10) 10 12 (12) 12 12 10 (10) 10 10

5 5 5 5 5 5 5 5 5 5 5 5

B1

2nd Verse
w/ Rhy. Fig. 1 (Gtr. II) (2 times)

Pin - striped — cit - y tyke — has a soft un - der - bel - ly. He's

D.S. al Coda

trans - fixed by the heel — clicks and he ducks down the al - ley.

G6 G5

Coda w/ Riff A

er. _____ Paint - ed love. _____ Paint - ed love. _____

Paint - ed lov - er. _____ Paint - ed love. _____

Riff A
Gtr. III 8m

Gr. III

Paint - ed love. — Paint - ed lov - er. —

15 16 17

sl. *sl.* *sl.* *P* *B* *R* *P* *P* *P*

m — — — — — *m* — — — — — *sl.* *P* *B1* *P* *P* *P*

(10) 10 12 10 14 (14) 12 13 12 (12) 10 12 10 12 10

Paint - ed love. — Paint - ed love. — Paint - ed lov -

18 19 20

sl. *sl.* *sl.* *sl.* *sl.*

m — — — — — *m* — — — — — *m* — — — — — *sl.*

12 12 12 10 (10) 10 8 12 (12) 12 12 12 12

12 12 12 10 (10) 10 8 12 (12) 12 12 12 12

12 17 *sl.* 5 5 5 5 5 5 5 5 5 5 5 5

E Guitar solo

er. — — — — — Oh.

Rhy. Fig. 2 A5 C5 A5

(Gtr. II) *m* — — — — —

Gtr. I (Gtr. III out)

21 22 23 1

let ring — — — — — *sl.* *sl.* *sl.* *sl.* *B* *B* *B* *B*

(10) 10 8 10 8 10 7 (7) (7) 7 10 12 (10) 12 17 17 17 17

0 (8) (8) 10 12 (12) 19 19 19 19

sl. *sl.* *sl.* *sl.* *B1* *B1* *B1* *B2*

(end Rhy. Fig. 2)

[illegible]

*For next 2 bars, bends refer to all 3 strings. (see Riff B).

A5 G5 A5 H10 (8^{va}) A5 5 G A G

7 8

B 3 1/2 B1 B 3 1/2 B 3 1/2 B1

5 5 (9) (10) (10) ((10)) ((10)) (10)

B \flat sus 2 Csus 2 B \flat sus 2 w/ Riff C Csus 2 (end Rhy. Fig. 3)

Rhy. Fig. 3

9

10

Grtrs. I & III

B 1/2

11 10 12 10 9 10 12

10 12 14 12 10 10 12 10

*Play only lowest note of chord when m is indicated, till end of solo.

Riff B

(Gtr. IV) B R B B B B B B R

gradual bend

B1 B1 1/4 B1 2/3 B1 3/4 B1 1/4 B2

12 12 12 12 12 12 12 12 12 (12)

Riff C
(Gtr. IV)

sl.

7

sl.

w/ Riff D (Gtr. III)
B \flat sus2

Csus2

Dsus2 B \flat sus2

Csus2

9 Gtr. I 3 P H P H P H P H H P P H 10 sl. P sl.

17 12 17 12 17 9 12 17 10 13 17 10 12 13 12 10 12 (12) 12 15 12 13

w/ Rhy. Fig. 3
B \flat sus2

Csus2

B \flat sus2

Csus2

11 B B1 1/2 17 20 20 16 17 18 20 22 12 20 20 20 22 20 20 18 18

w/ Riff E

B \flat sus2

Csus2

D5

B \flat 5

(Gtr. II out)

13 R P B2 10 18 17 16 17 17 15 17 17 13 15 17 12 14 Gtr. I B 20 20 20

* Let last note ring for two beats into next bar.

Riff D

15 13 10 12 10 12 17 10 12 13 12 10 12 (12)

Riff E

13 15 17 15

F N.C.

(1) (Gtr. I)
loco

mf

* m --- | sl. (2)

m --- | sl. (3) 2nd time substitute Rhy. Fill 1

sl.

12 12 10 12 10 (10) 10 8 / 12 (12) 12 12 10 12 10

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*2nd time only

D1 Chorus
N.C.

The musical score for the Chorus of 'Painted Love' is presented on three systems. The first system features a vocal melody in treble clef with the lyrics 'You paid for love. — We paid for love. — Paint - ed lov -'. The second system continues the vocal melody and includes guitar parts for Gtr. I (loco), Gtr. III (out), and Gtr. III. The third system shows the continuation of the guitar parts, including a 5/5 time signature and various fret numbers (5, 10, 12) and techniques (sl., m., f.).

You paid for love. — We paid for love. — Paint - ed lov -

① Gtr. I *loco*

(Gtr. III out)

②

f *p* *m* *sl.* *m* *sl.* *m*

Gtr. III

12 12 12 10 (10) 10 0 12 (12) 12 12 12 10

12 12 12 10 (10) 10 0 12 (12) 12 12 12 10

5/5 5 5 5 5 5 5 5 5 5 5 5 5

er. You paid for love. We paid for love.

PH. sl.

m. sl.

Paint - ed lov - er. You paid for love.

Gtr. III

Gtr. I

(Gtr. III out)

7 8 9

sl. sl. sl. sl.

m - - - - -

(12) 12 12 12 10 (10) 10 12 10 12 10 10 7 7 12 12 12 10

5 5 5 10 12 10 12 10 12 10 10 9 9 5

sl. sl.

We paid for love. Paint - ed lov - er.

10 11 12

sl. sl. sl. B R P P

B 2 1/2

m - - - - -

(10) 10 10 8 12 (12) 12 12 12 20 (20) 20 15 (15) 13 15 10

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

You paid for love. We paid for love. Paint - ed lov -

13 14 15

loco

p p

m - - - - -

13 12 12 12 12 12 10 (10) 10 10 8 12 (12) 12 12 12 10

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

er. (Ah.)

16 17 18 19

let ring

(10) 10 8 10 8 10 8 (8) (8) 12 12 12 12 (12)

(10) 10 10 10 10 10 10 10 10 10 10

sl.

A LIGHTER SHADE OF GREEN

Music by Steve Vai

A Free time (♩ = ca.126)

(Synth) *E

1 *p* *mf*

2 3

f

0 9 12 9 12 9 7 5 7 9 5 0 12 9 12 9 7 5 7 9 7

* Low E drone.

* Tap behind fretboard and then move fretboard below tapped note for pull off.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a 'D/E' chord symbol and a '10' in a diamond. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are two '5' markings below the staff, likely indicating fingerings. The bottom staff is a single-line bass line with fingerings in circles. It includes an 'accel.' (accelerando) marking. The piece concludes with a final chord of D major (D, F#, A).

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains measures 9, 10, and 11. Measure 9 features a series of eighth notes with 'P' (piano) markings. Measure 10 includes a triplet of eighth notes and a half note, with 'H' (half note) and 'P' markings. Measure 11 shows a half note and a whole note, with 'P' and 'PW/B' markings. The bottom staff is a bass line with fingerings (1-5) and includes a 'B41' marking. The piece concludes with a final measure marked '(0)'.

Solos From *Disturbing The Peace*

MERCY

Vai was writing all these "weird" songs for the Alcatraz record. The manager wanted us to sound like Ratt. I said, "You want a simple heavy metal song?" and wrote this in five minutes. Then when we got into the studio, I tried to make it a little different. I like the subject matter in the vocals.

When I write a song or conceive a guitar solo, it doesn't stop in the writing or recording process. The mix has everything to do with the way I visualize the finished product.

The solo in "Mercy" was thoroughly preconceived to sound huge and grandiose. It was butchered miserably in the mix because I had no control. The way the guitars were stacked lent themselves to a certain panning, but once again, it's probably totally relative. Oh, well ... oh, well, ooohh weellll!

Setup

This solo is tripled. Six tracks were used. Two sets of three tracks alternated on each section. The ol' Sticker Strat through the Carvin gear was used.



JOHN LUNDA

WIRE & WOOD

Nothing really to report on this one. Same equipment, same band.

DESERT DIAMOND

Because of deadline problems, a lot of the background vocals and other parts had to be flown in from the multi-track master to a 2-track machine, then flown back into the piece in whatever area needed it. I was compiling a tape of all the fly-in sections and when it came time to do the guitars on this song, some of them were flown in backward for an effect.

I'm talking about the section right before the solo. What I did to execute that was to first write out a part. The part consisted of 12 guitars—four-part harmony in groups of three. I scored the harmony, then wrote the part out in retrograde, which means backward. I then took a click for that section from the multi-track. I took that click and flew it onto a blank piece of 24-track multi-track tape. I flew that in backward. I then performed the written 12-part guitar piece (in retrograde) onto the blank multi-track synchronizing to the backward click. I then balanced those 12 guitars and mixed them down to my 2-track, stereo, fly-in compilation tape. I was then going to flip that tape and sync it up and fly it into the part of the master 24 (multi-track of the song) in the proper place. But I was too tired that evening since I had to sneak into the studio in the middle of the night to do this in the first place. Trying to explain this to Kramer (Eddie Kramer, our producer) would have taken too much time and would have been confusing, and inevitably it would have led to an argument anyway.

So, I put my compilation tape on the shelf and asked the second engineer to store it. Did he? No.

That night (morning), Bob Dylan had time booked in that studio. Now, let me tell you a little bit about one of the ways Bob Dylan likes to record. He comes into the studio, sits with his guitar and just meanderingly sings and plays until they have something they can put together for a song. He doesn't wait around either. So, they put tape on the machines and set up a 2-track for slap echo. Slap echo is the result of taking the signal and sending it to a 2-track machine that's set at a slower speed than normal. The signal is recorded on the record head and played back on the playback head, thus creating a delay of sorts, henceforth being a slap delay.

Now, when you do this effect, you need to have tape on the 2-track machine. Well, because Ol' Bob was ready and the slap wasn't, the second engineer took the first tape he found, "dun da dun dunt." I got there the next day, put up my tape of fly-ins to start flying across vocals and a masterpiece backward guitar orchestra, and what I have on one side of the stereo tape is the right side of my fly-ins, and on the other side is a Munchkin version of Bob Dylan going off into moronic acoustic guitar and vocal ramblings that could only be described as a chipmunk from hell.

They used my tape, needless to say. Back to the drawing board. Oh, well again.

Another funny thing about the solo. When he mixed it, Kramer didn't make it loud enough, like most of the other solos on this record. So, he left the room for a minute and I did a pass with the solo about four to five dB louder than he had. I then cut it into the master. He didn't notice. Well, oh!!!

Solo from MERCY

Music by Steve Vai, Jan Uvina,
Josephine Eime' Bonnett, James Waldo
and Gary Shea

A Moderately slow ♩ = 80

N.C. (A5)

*Gtrs. I, II & III

G5

N.C. (A5)

D

*In unison till before double bar.

N.C. (A5)

G5

N.C. (A5)

B N.C. (A5)

G5

N.C. (A5)

D

*in unison

N.C. (A5)

G5

N.C. (A5)

D

*Wah position:
 — = closed (treble)
 L = open (bass)

Solo from WIRE AND WOOD

Music by Steve Vai
and Josephine Eime' Bonnett

Guitar solo
A Moderately fast $\text{♩} = 176$

[illegible]

Solo from DESERT DIAMOND

Music by Steve Vai
and Josephine Eime' Bonnett

A Moderately slow ♩ = 50

1 Moderately slow ♩ = 50

2

3

4

5

6

7

8

Chords: Dm, F, G

Techniques: rake, flab, sweep, loca

Fingerings: B1, B1/2, B2, W/B

Dynamics: f, sl, p

Articulation: P, H, R, B, B1, B1/2, B2, W/B, flab, rake, sweep, loca

SHY BOY

(from *Eat 'Em and Smile*)

Setup

The basic amp set up used here is a 100-watt Marshall head directly into a 4 X 12 cabinet housing 50-watt Celestions. A Boss Super Overdrive is used for some solo spots and fills.

The guitar is the "Green Meanie" Charvel.

The signal at the console is run into a Roland SDE-3000 for a stereo chorus effect. The settings are basically: Delay = 15 milliseconds, Feedback = 0, Output = 50 percent, slight modulation and rate time. Those two returns are panned hard left and right. Then there's an overall slight echo at quarter notes. For the sections that are done with one guitar, the basic amp set up is used.

12 This section is double tracked "basic sound" guitars panned left and right with slight overall echo.

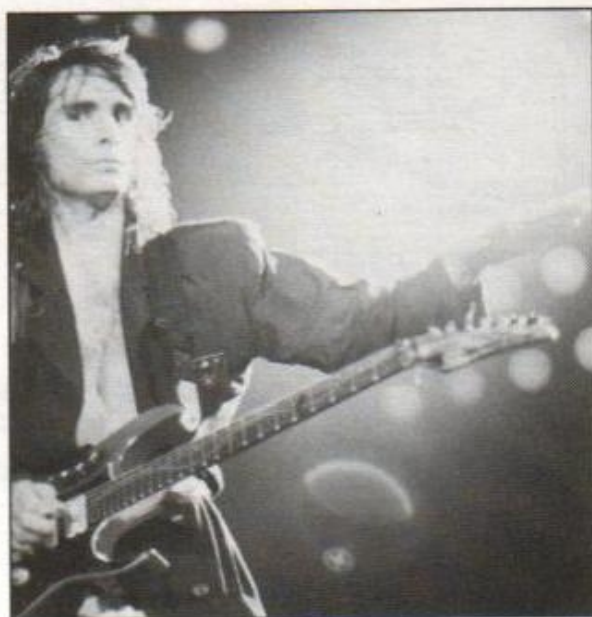
13 One guitar (stereo chorus)

Solo 2 This section is double tracked.

G 15 This section is double tracked.

G 17 Echo is added to the guitar, repeating every half note, approx. 720 milliseconds.

All pickup selectors in 5th position.



NEIL ZLOZOWER

SHY BOY

Words and Music by Billy Sheehan

[illegible]

SHY BOY

5 P.H. (15ma) 6 7 8 *loco*

P.H. W/B B1 1 20 17 16 17 15 17 15 14 15 17 14 15 14 12 15 12

P.H. pitch: C P sl. pick sl.

14 1 2 3 4 *E stg. gliss.*

H m 1 sl.

H sl.

5 6 7 B15 A5 8

P P P P sl.

P P P P sl.

A 1st Verse F5 G5 F5 D5

On the stage_ I'm in a cage_ but you I nev - er fool, well,

1 2 3 4 *G stg. gliss.*

mf sl.

F5 G5 F5 D5

I can rock with an - y - one_ but not a - lone_ with you.

5 6 7 8 H5 (8ma) W/B

F5 G5 F5 D5

Some - thing starts a - boil - in' down deep in - side of me, I

9 10 11 12

pick slides

* Hit strgs. against pole pieces.

F5 G5 F5 G5 F5 D5

need ag - gres - sive wom - en, huh, knock me off my feet.

13 14 15 16

C Chorus
N.C., Dm

3rd time substitute Fill 4 2nd time substitute Fill 1
3rd time substitute Fill 5

Shy boy, shy boy, shy boy,

1 2 3 4

Hm *st.* *E strg. gliss.*

C2 Fill 1

4 H7 (8va)

C3 Fill 4

2

C3 Fill 5

4 P.H. (8va)

P.H.

2nd time substitute Fill 2
2nd time substitute Fill 3
4th time substitute Fill 10
B \flat 5
A5

shy boy, shy boy, shy boy, shy boy, give it one more try,

(11) (12) (13) (14) (15)

sl. *sl.* *sl.* *sl.*

2nd time to Coda I;
3rd time to Coda II;
4th time to Coda III: A2 2nd Verse
N.C.
G5 F5 D5

boy. Do, you make me nerv - ous, more than I can stand. Would you wan - na

(16) (1) (2) (3) (4)

E stg. gliss. *B* *B 2 1/2* *pick sl.*

W/B (2nd time)

G5 F5 D5

know me if I was - n't in the band? Cra - zy

(5) (6) (7) (8)

H7 *H5 (9)* *H* *H*

C2 Fill 2

(11) (12) (13)

sl. *W/B* *B1* *2 1/2*

C2 Fill 3

(14)

p *sl.*

C4 Fill 10

(14) (15) (16)

sl.

N.C. G5 F5 D5

feel ings deep in - side of me, I need a wild.

9 10 11 12

P P P H H P P P H H P P P H H

3 3 3 3 3 3

10 8 6 5 6 8 10 8 6 5 6 8 10 8 6 5 6 8 10

5 3 7 7 7 6

G5 F5 G5 F5 D.S. al Coda 1 D5

worn an to knock me off my feet.

13 14 15

H P H P P H P P H P

3 3 3

H H P H P P H P P H P

6 12 14 12 14 12 10 9 10 9 7 5 7 6 2

5 3 7 7 7 6

* See perf. notes.

D Coda 1 F5 C5 G5 A5

Got - ta keep things mov - in' till my per - son - al - i - ty starts im - prov - ing.

1 2 3 4

9 7 9 7 9 7 9 7

E Solo 1

1 2 3 4

B B1 W/B* B1 H P H B1 P

9 7 (9) 7 (7) 9 (9) 7 9 7

*spin bar

**Pull bar up.
(simile: harp 5-7)

Solo II (two gtrs. in unison)

P H. (15ma) B

P al. P.H. plitches: G# B

Solo II (two gtrs. in unison)
N.C. (Dm)

[illegible]

* See perf. notes.

The musical score for 'The Rose Tree' is presented on two staves. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody consists of a series of eighth notes, with some measures containing triplets. The accompaniment features a steady eighth-note bass line. The score includes fingerings (e.g., 4, 5, 8, 6), articulation marks (accents), and dynamic markings (p for piano). The key signature has one sharp (F#), and the time signature is 3/8. The piece concludes with a final double bar line.

The musical score for 'The Wind' by The Beatles is presented in two systems. The top system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part includes a key signature change to one flat (Bb) and a 10:6 ratio. The bass part includes a 10:6 ratio and a 10:12 ratio. The bottom system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part includes a key signature change to one flat (Bb) and a 10:6 ratio. The bass part includes a 10:6 ratio and a 10:12 ratio. The score is written for guitar and bass, with fret numbers and musical notation.

[illegible]

D2 Coda II F5

Got - ta keep_ things mov - in' till my per - son - al - i - ty starts im - prov - ing.

3 4

F Guitar/Bass break
N.C.

1 2 3 4 5

P P P P H H P P P P H H

P P P P H H P P P P H H

P P sl. P P sl. P P sl. P P sl.

10 17 16 14 17 14 15 17 10 17 15 14 17 14 15 17

10 17 16 14 17 14 15 17 10 17 15 14 17 14 15 17

[illegible]

Code III

Ⓐ N.C. (E)

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble clef staff with a melody and a three-staff guitar accompaniment. The melody includes fingerings 6, 7, 8, and 9, and a slur. The guitar accompaniment features a repeating eighth-note pattern in the bass and a melody in the treble. The second system continues the melody and guitar accompaniment. The third system concludes the piece with a final melody line and guitar accompaniment. The guitar part includes a final chord marked with a triangle and a slur.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a repeat sign, followed by a measure with a circled '10' above it. The melody continues with a series of eighth notes, marked with a circled '11' and a 'sl.' (slur) above the first measure. The melody concludes with a measure marked with a circled '12' above it, followed by another repeat sign. The second system consists of two staves. The top staff continues the melody from the first system, marked with a 'sl.' above the first measure. The bottom staff provides a harmonic accompaniment, with notes marked with a 'sl.' above the first measure. The notes in the bottom staff are: 15, 15, 15, 15, 15, 15, 15, 15, 12, 12, 12, 12, 12, 12, 12, 12. The system concludes with a repeat sign.

Free time

H5 (start with bar bent)

H5 (start with bar bend)

* w/ long echo slowly pull up on bar

W/B

W/B

snap bar back

12

12

* See perf. notes.

AMAZING GRACE

(from the motion picture *Dudes*)

Steve Smith, a film music director, was looking for tunes for "Dudes," a film he was working on. I ended writing about five or so tunes for the flick, but because I was working for Roth at the time, it was almost impossible for me to cooperate with Steve properly (sorry, guy).

They needed a few different versions of "Amazing Grace." I did three versions. The first one was very rocked out, with drums and a screaming lead melody guitar (pretty heroic sounding). Another version was guitar orchestra-ish, a la Brian May. And the third was a complete a capella version.

The only one that made it to the movie was the clean version. I believe it was released on a soundtrack back in '85 on MCA Records. It also appeared on a Flexi-disk insert in the February 1988 issue of *Guitar Player* magazine.

The movie flopped, unfortunately. It was actually a good movie, but, hey, that's show biz. Anyway, maybe someday it will appear on another record.

This particular recording is special to me because I recorded it on my portastudio in a hotel room somewhere on the tour with David Lee Roth.

I have this small portastudio that consists of a Fostex 8-track and a console, plus a few pieces of outboard gear.

I practiced it for about an hour and a half, then recorded two versions. I couldn't decide which one I liked better, so I cut them both together. I got paid \$10,000.

Setup

Root beer-colored Jem 777, direct into a Fostex quarter-inch 8-track.

An SPX-90 was used for a slight flanging and a Lexicon PCM-60 was used for reverb.

Recorded in a cheesy hotel room somewhere in the Midwest.



NEIL ZLOZOWER

AMAZING GRACE

Arranged by Steve Vai

A Tender
Slow ♩ = 68
Triplet feel (♩♩♩ = ♩)

The musical score is written for guitar and bass. The guitar staff (top) uses a treble clef and the bass staff (bottom) uses a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures, with measure numbers 1 through 16 indicated. Various musical notations are used, including slurs, triplets, and dynamic markings such as *mp*, *p*, *sfz*, *pp*, *mf*, *ppp*, *f*, and *rit.*. Fret numbers are written below the notes, and some are circled. Chord symbols are placed above the staff: G5, C sus2, G, D13(no3rd), Cadd9, G5, Em7, D7, D, C/D, G/D, D, C/D, and D. Performance instructions include "wi fingers", "let ring", "H", "P", "sl.", "even 8ths", "T.H.", "let ring T.H.", "let ring", "let ring a tempo", and "rit.". The score concludes with a double bar line and the instruction "let ring a tempo".

*Let D (14) open ring till one beat before double bar.

B Faster (♩ = ca. 72)
G5

Chords: G13, C sus2, G

Measure 1: Treble clef, G5 (G4, B4, D5), G13 (G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *p*, *sl.*

Measure 2: Treble clef, C sus2 (C4, E4, G4), G (G4, B4, D5). Fingering: 3, 4, 5, 1, 2, 3. Dynamics: *p*, *sl.*

Measure 3: Treble clef, G (G4, B4, D5). Fingering: 1, 2, 3, 4, 5. Dynamics: *p*, *sl.*

Measure 4: Treble clef, G (G4, B4, D5). Fingering: 1, 2, 3, 4, 5. Dynamics: *p*, *sl.*

Bass clef: Measure 1: G5 (G4, B4, D5), G13 (G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 2, 0, 4. Measure 2: C sus2 (C4, E4, G4), G (G4, B4, D5). Fingering: 3, 0, (3), 5, 6, 5. Measure 3: G (G4, B4, D5). Fingering: 3, 0, 12, 13, 12. Measure 4: G (G4, B4, D5). Fingering: 3, 0, 12, 13, 12.

Chords: D13(no3rd)

Measure 5: Treble clef, D13(no3rd) (D4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 6: Treble clef, D13(no3rd) (D4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 7: Treble clef, D13(no3rd) (D4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 8: Treble clef, D13(no3rd) (D4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Bass clef: Measure 5: D13(no3rd) (D4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 2, 0, 4. Measure 6: D13(no3rd) (D4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 12, 13, 12. Measure 7: D13(no3rd) (D4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 12, 13, 12. Measure 8: D13(no3rd) (D4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 12, 13, 12.

Chords: G, Cadd9, T.H., G5

Measure 9: Treble clef, G (G4, B4, D5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 10: Treble clef, Cadd9 (C4, E4, G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 11: Treble clef, T.H. (Tremolo Harmonic). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 12: Treble clef, G5 (G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Bass clef: Measure 9: G (G4, B4, D5). Fingering: 3, 0, 2, 0, 4. Measure 10: Cadd9 (C4, E4, G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 12, 13, 12. Measure 11: T.H. (Tremolo Harmonic). Fingering: 3, 0, 12, 13, 12. Measure 12: G5 (G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 12, 13, 12.

Chords: Em7, D7, D, C/D, G/D, D, C/D, D, C/D

Measure 13: Treble clef, Em7 (E4, G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 14: Treble clef, D7 (D4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 15: Treble clef, D (D4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 16: Treble clef, C/D (C4, E4, G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 17: Treble clef, G/D (G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 18: Treble clef, D (D4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 19: Treble clef, C/D (C4, E4, G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 20: Treble clef, D (D4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Bass clef: Measure 13: Em7 (E4, G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 2, 0, 4. Measure 14: D7 (D4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 12, 13, 12. Measure 15: D (D4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 12, 13, 12. Measure 16: C/D (C4, E4, G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 12, 13, 12. Measure 17: G/D (G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 12, 13, 12. Measure 18: D (D4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 12, 13, 12. Measure 19: C/D (C4, E4, G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 12, 13, 12. Measure 20: D (D4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 12, 13, 12.

*Let D ring till beat 3 1/2.

Chords: D6/C, H7, Cmaj9, H12, H5

Measure 21: Treble clef, D6/C (D4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 22: Treble clef, H7 (H4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 23: Treble clef, Cmaj9 (C4, E4, G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 24: Treble clef, H12 (H4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Measure 25: Treble clef, H5 (H4, F#4, A4, C5, E5, G5). Fingering: 1, 2, 3, 4, 5. Dynamics: *sl.*

Bass clef: Measure 21: D6/C (D4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 2, 0, 4. Measure 22: H7 (H4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 12, 13, 12. Measure 23: Cmaj9 (C4, E4, G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 12, 13, 12. Measure 24: H12 (H4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 12, 13, 12. Measure 25: H5 (H4, F#4, A4, C5, E5, G5). Fingering: 3, 0, 12, 13, 12.

Chords: N.C., Gadd9

Measure 26: Treble clef, N.C. (No Chord). Fingering: 1, 2, 3, 4, 5. Dynamics: *mp*

Measure 27: Treble clef, Gadd9 (G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *mp*

Measure 28: Treble clef, Gadd9 (G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *mp*

Measure 29: Treble clef, Gadd9 (G4, B4, D5, F#5, A5, C6). Fingering: 1, 2, 3, 4, 5. Dynamics: *mp*

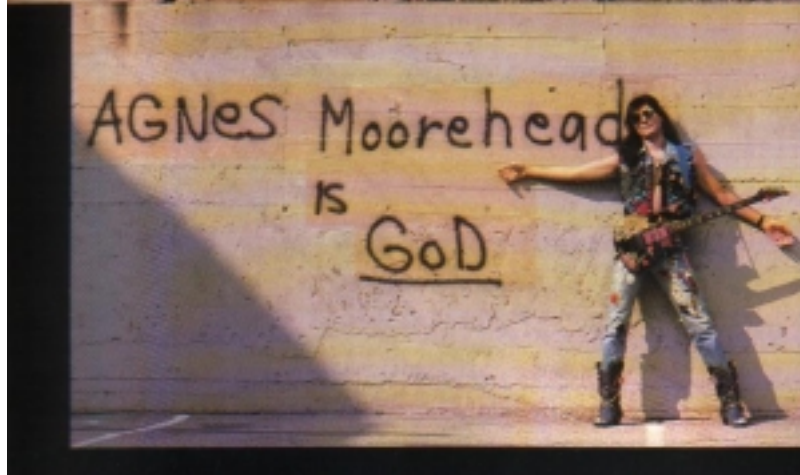
Bass clef: Measure 26: N.C. (No Chord). Fingering: 3, 0, 2, 0, 4. Measure 27: Gadd9 (G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 12, 13, 12. Measure 28: Gadd9 (G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 12, 13, 12. Measure 29: Gadd9 (G4, B4, D5, F#5, A5, C6). Fingering: 3, 0, 12, 13, 12.

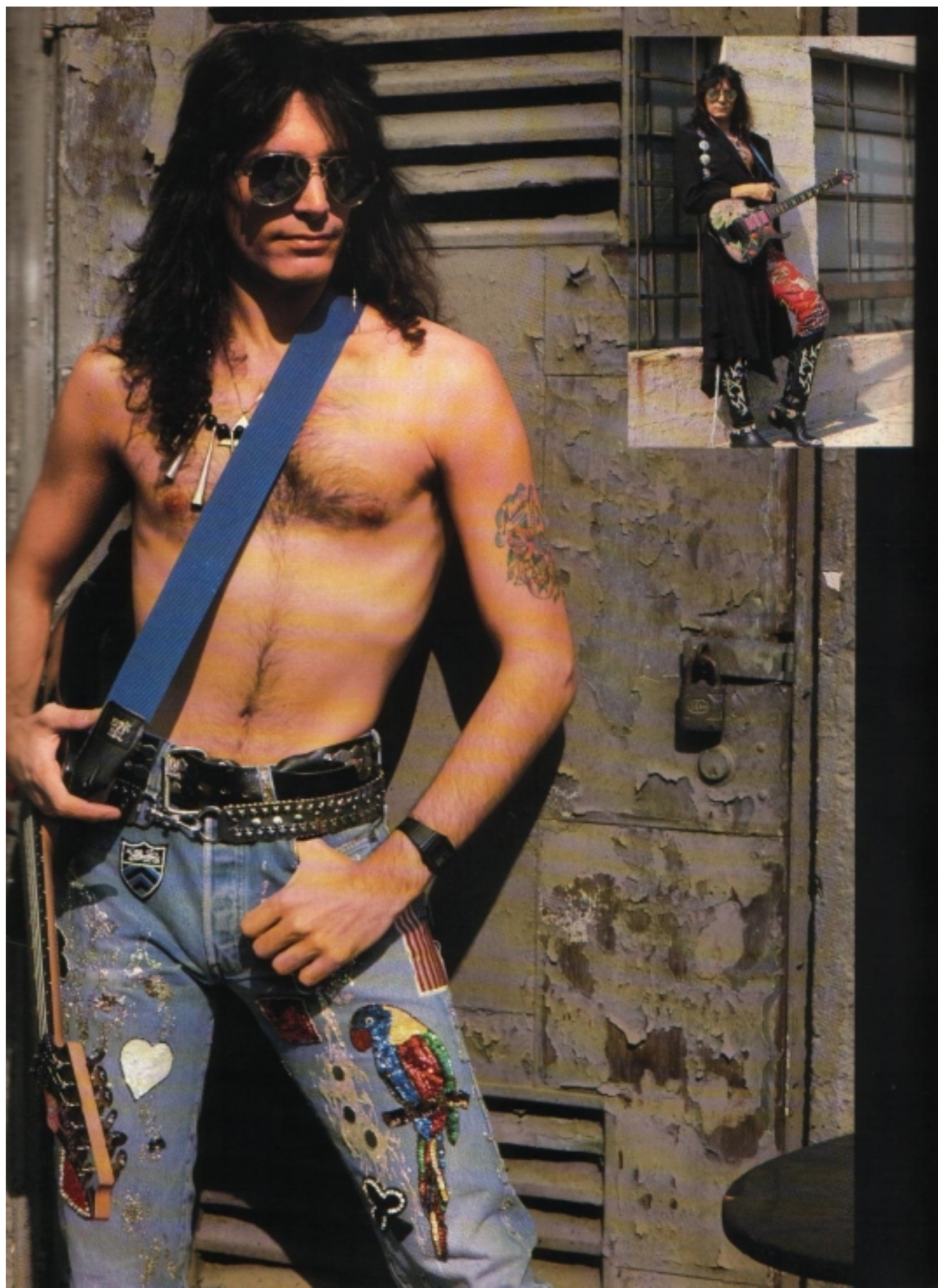
*Pull bar up.

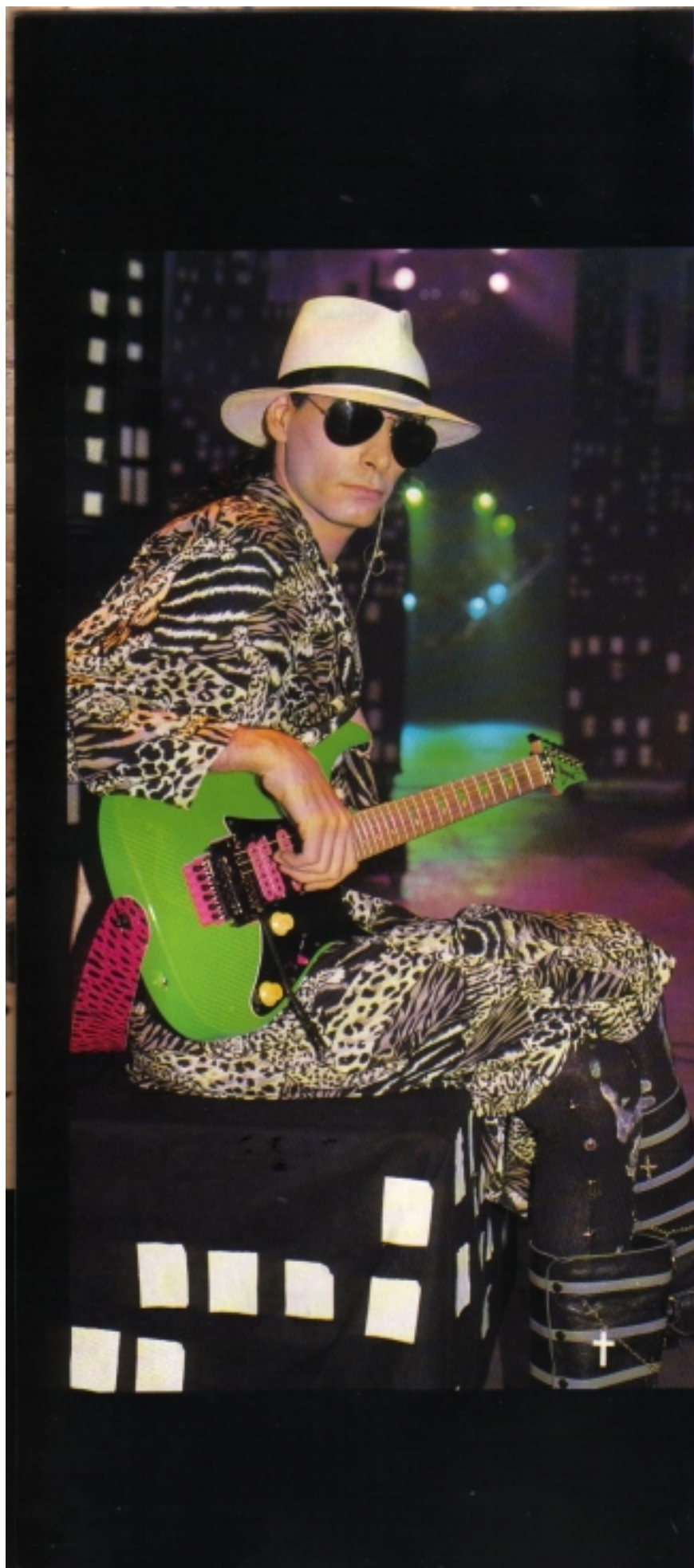
**While bar is raised, strum G chord then return to normal position.

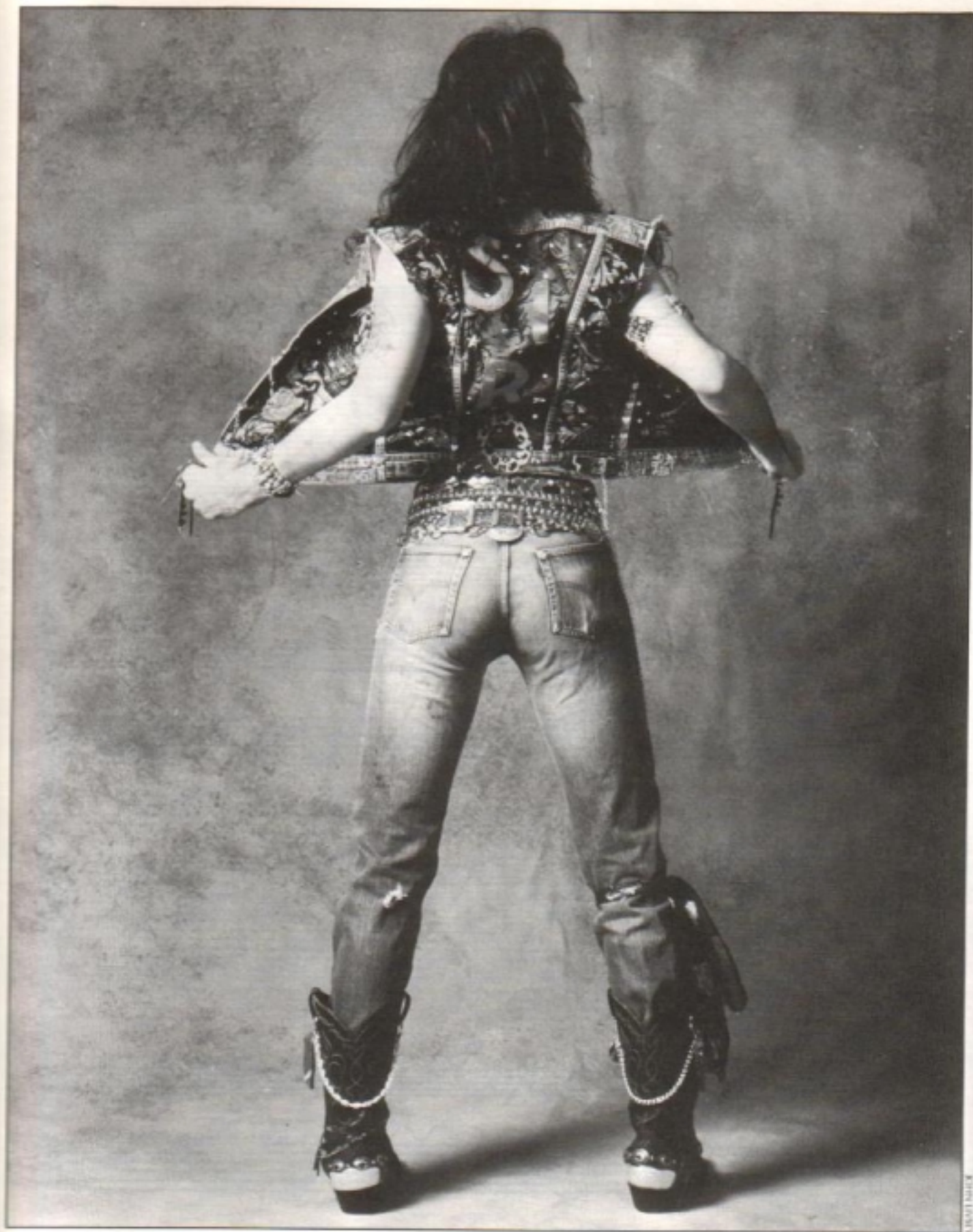














from the album *Flex-Able*
VIV WOMAN
THE ATTITUDE SONG
CALL IT SLEEP

from the album *Flex-Able Leftovers*
BURNIN' DOWN THE MOUNTAIN

from the album *Disturbing the Peace*
GOD BLESSED VIDEO
PAINTED LOVER
A LIGHTER SHADE OF GREEN
solo from MERCY
solo from WIRE AND WOOD
solo from DESERT DIAMOND

from the album *Eat 'Em and Smile*
SHY BOY

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AMAZING GRACE



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